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whether he had the choruses or the general nature of the play in mind, when he marked it as a comedy of the ancient Attic type, we do not know. To be sure, the play may be considered as a satire of astrologers and lawyers, and that may explain the association with the three dramatists he mentions. It seems to me less probable that he was thinking of the choruses, especially in Aristophanes and Eupolis, where they began to dwindle away, till they entirely disappeared in the so-called "intermediate comedy." Nevertheless Miss Helmrich's idea of Greek influence on Reuchlin, even in the matter of the chorus, is very probably right. Holstein (l. c., p. 145) thought that the chorus might have been introduced for the sake of the music, Reuchlin's patron, Bishop Johann von Dalberg, being a great lover of music. Creizenach (II, p. 48) also points out that Reuchlin's own love of music might have brought him to do so. That the idea of writing a regular chorus in the Greek manner was in his mind is again suggested by his trying, in the commentary, to show how the choruses, at least the first two, are connected with the body of the play. Besides, Reuchlin has told us, in his *Sergius*, where he tentatively inserted his first chorus song:

Si senserit placuisse primitias suas
Faciet deinde *integras* comedias.
(*Sergius*, Prologus.)

It strikes me as rather comical when the author says of the meter of the Latin chorus songs (p. 39) that they are "generally . . . in iambic or trochaic dimeter, asclepiad, sapphic, glyconic or alcaic meter." What else generally?

Miss Helmrich may confuse our ideas about the early Reformation drama, first speaking, as she does, of a Swiss "Tendenzdrama" which she connects with Gengenbach's *Der Totenfresser* (not *Die*) and Nic. Manuel's *Ablasserkrämer* (1525), and then surprising us by saying: "Then came the Reformation," etc.

To come down to matters of mere detail, I do not understand Note 44 of Chapter II. Did not also the audience of a Passion-play know the whole plot beforehand? The stage-direction "pausando" does not necessarily point to

instrumental music (p. 40). In Vondel's *Palamedes* there are not only two (p. 47), but four choruses, the others being a "Rey van Peloponnesers en Ithakoisen" and a "Rey van Trojaensche Maeghden."

Too much space would be taken up if all the problems that have been suggested by the reading of this book were to be stated here. Take, for instance, the question: why did the Humanists introduce a chorus at the end of the fifth act, whereas their greater familiarity with Latin tragedy could be expected to make them followers of Seneca, rather than induce them to develop a fashion which was still embryonic even in Greek tragedy? In how far did Horace's moralistic and didactic interpretation influence the chorus? How much havoc was worked by the misreading of "autoris partes" instead of "actoris"? What about the introduction of German choruses into Latin plays "für die kleinen Schüler, welche noch kein Latein verstehen," as Schöpperus said in 1602, or for other purposes? What was the precise relation between the chorus and the interlude, the chorus and the dumb shows, the chorus and the "lustige Person"? . . .

We have measured this book by an ideal standard, but this should not make us overlook its merits. It shows intelligent industry, clearness and forcefulness of thought, and creditable expression. It is the first book attempting to cover the subject as a whole. It contains many just and interesting remarks, and, as it stands, will certainly prove of use as a preliminary survey of the field.

JOS. E. GILLET.

University of Wisconsin.

Saint Vincent de Paul. Textes choisis et commentés par J. CALVET. Paris: Plon-Nourrit, 1913. ii + 336 pp. (Bibliothèque Française, dirigée par F. Strowski.)

It was an excellent idea of Mr. Strowski's to include *Saint Vincent de Paul* in his collection of French classics of the seventeenth century, and it is to be hoped that the literary

importance of the great Apostle of Charity will soon be more generally recognized. Mr. J. Calvet, to whose care the present volume was entrusted, was well prepared for the task by his previous studies.¹ He illustrates the different phases of Saint Vincent's activity by ample extracts from his writings, principally his letters, prefacing them with helpful biographical and literary sketches.

For the student of French letters the chapter on *Le rôle national de Saint Vincent de Paul* is of especial interest. We perhaps tend to judge events like the Fronde from a rather narrow point of view. We are influenced by V. Cousin's sincere but romantic historical studies or by the egotistical narratives of a Retz or a La Rochefoucauld. But is not Saint Vincent de Paul, who intimated to the Queen that she was compromising herself in her relations to Mazarin (1643)² and who suggested to the mighty Cardinal to withdraw from the political field at least for a short while (1652),³ a witness more imposing than the peeved Frondeurs? His sympathies are with the suffering people, and he even implores the Pope to remedy the appalling misery of the country.⁴

Similarly, we see Port-Royal and the Jansenist movement almost exclusively as Sainte-Beuve saw them. Here again the letters of Saint Vincent show us a different aspect of the question. We realize that vital interests of the Church were at stake, that her unity was jeopardized and that the relations between Jansenism and Protestantism were of such a nature as to alarm any orthodox churchman.⁵ Saint Vincent had examined the points at issue as closely as any member of the Sorbonne and he knew his *Augustinus* perhaps as well as the author of the *Provinciales*: "Je vous avoue, monsieur," he writes to d'Horgny, Superior of the Mission in Rome, "que j'ai fait une petite étude touchant ces questions et que c'est le

sujet ordinaire de mes oraisons."⁶ His eloquent and indignant refutation of Arnauld's *Fréquente Communion* (letter 17, esp. p. 136) reminds us in its very temper of Pascal.

Interesting from the psychological point of view are the letters which Saint Vincent addressed to Mlle. Le Gras as her "directeur spirituel." His principles are sound and healthy; he is a man of practical piety, averse to all mystic inclinations. He repeatedly admonishes his almost too fervent correspondent "de procéder doucement," "de ne pas prendre certaines choses trop au criminel" and "de ne pas se surcharger de règles."⁷

The latter part of the book is devoted to the splendid activity of Saint Vincent as a missionary at home and abroad, and to his numerous *Conférences*. In the latter Saint Vincent uses his "petite méthode," which consists in plain preaching as the Apostles practised it: "tout bonnement, familièrement et simplement" (p. 244). This method was not without influence on Bossuet himself.

The question of the Missions leads Mr. Calvet to take issue with the view set forth by Mr. Raoul Allier that Vincent was one of the most active agents which the *Compagnie du Saint-Sacrement* used outside of its mysterious community.⁸ Calvet argues that on the contrary Vincent made use of the Company, whenever he thought it advisable (p. 95). Without entering into the details of this intricate question, a further argument in support of Calvet's opinion may be advanced. Allier himself admits that as late as 1634 Saint Vincent was ignorant of the very existence of the Company. In 1634, however, most of his charitable works were founded: the first *Confrérie de la Charité* in 1617, the Mission of the Galley-Slaves in 1624, the Congregation of the Mission in 1625 (approved by Urban VIII. in 1632), the *Enfants Trouvés* and the Ladies of Charity in 1634. If up to 1634 Vincent had been the very soul of all these foundations, can we reasonably assume that at any time he allowed him-

¹ Cf. *Revue Catholique des Églises*, June and September, 1904.

² See Lavissee, *Histoire de France*, vol. VII, p. 7.

³ Letter 14, p. 120.

⁴ Cf. Letter 13, pp. 116-118.

⁵ Cf. Letters 16 and 19, pp. 123, 128, 141.

⁶ Cf. Letter 16, p. 129.

⁷ Cf. Letters 4, p. 42; 17, p. 55; 9, p. 48.

⁸ R. Allier, *La cabale des dévots*, Paris, 1902, p. 59.

self to be used as the tool of a secret society, however laudable its purpose may have been?⁹

In the main, care seems to have been exercised in editing the selections, but a few typographical errors have slipped in.¹⁰ An index of names would have facilitated the use of the book.

WALTHER FISCHER.

University of Pennsylvania.

Business English. By EDWIN HERBERT LEWIS.
Chicago, LaSalle Extension University, 1914.

Business English, as defined by Mr. Lewis, is "such English as is used in mercantile transactions." Since it does not differ notably from the English used in most other transactions, his purpose is to point out, by means of illustrations and exercises drawn from the discussion of business topics, some of the established principles which govern effective expression. The book is deliberately simplified so as to be serviceable in the upper years of high schools as well as in the first year of technical colleges. It adopts a lightness, not to say breeziness, of tone that is obviously designed to relieve the dulness of correspondence-school study.

The qualities of style—interest and clearness, outlines, paragraphs, and connectives are treated somewhat scantily in brief chapters. Then follow chapters on various matters of usage, such as punctuation, the use of the hyphen, grammatical correctness, and on various aspects of diction. An appendix supplies exercises for each chapter.

The book is to be commended for its insistence on mechanical accuracy and on the value of words. A decent respect for usage and an appreciation of the worth and dignity of words are essential to the effective use of English of

any kind. On this account the work would serve well for a review of freshman English by sophomores who need further training in writing. The uniform reliance upon examples rather than upon explanation is another merit.

In the terms, "regular relative clause" and "extra relative clause," instead of the well-established *restrictive* and *non-restrictive* or *explanatory*, there is an unfortunate effort for simplicity. Neither clause is more regular than the other, and there is nothing extra about the second. The volume is unduly large for handling and carrying by students, and is none too clearly printed. A more specific index would seem desirable to make the helpful rules for mechanical details available for reference.

JOHN C. FRENCH.

Johns Hopkins University.

Die Variation in der altgermanischen Alliterationspoesie (Palaestra XLVIII), von WALTHER PAETZEL. Berlin: Mayer und Müller, 1913.

In 1905 Paetzel published his Berlin dissertation, of which the present work is an amplification and completion. The ever increasing body of literature which deals with the subject of variation has evidently been studied with care by Paetzel, although Behaghel's important work, *Beitr.* 30, 431 ff., seems to have escaped his notice. Paetzel, however, has apparently approached his subject with a more thorough knowledge of past and contemporaneous efforts in the same field than any of his predecessors. Especially valuable is his summary of the various conceptions of the term "variation" as it is understood and defined by other writers. In view of this it is especially disconcerting to find his own definition of variation so different from that of all others that he is discussing a practically new theme under the old familiar name. For the purposes of this article we may divide the various authorities on variation into two groups, first,

⁹ The texts quoted by Allier (pp. 60-62) seem far from conclusive, and later in the book (p. 139) he himself modifies the above-quoted sweeping statement.

¹⁰ Read, page 16, line 5: *son embarquement par le moyen duquel*; 40, 29: *ne vous fait connaitre*; 207, 21: *vous ne fassiez point exception*; 269, 12 and 17: *fétardise*.